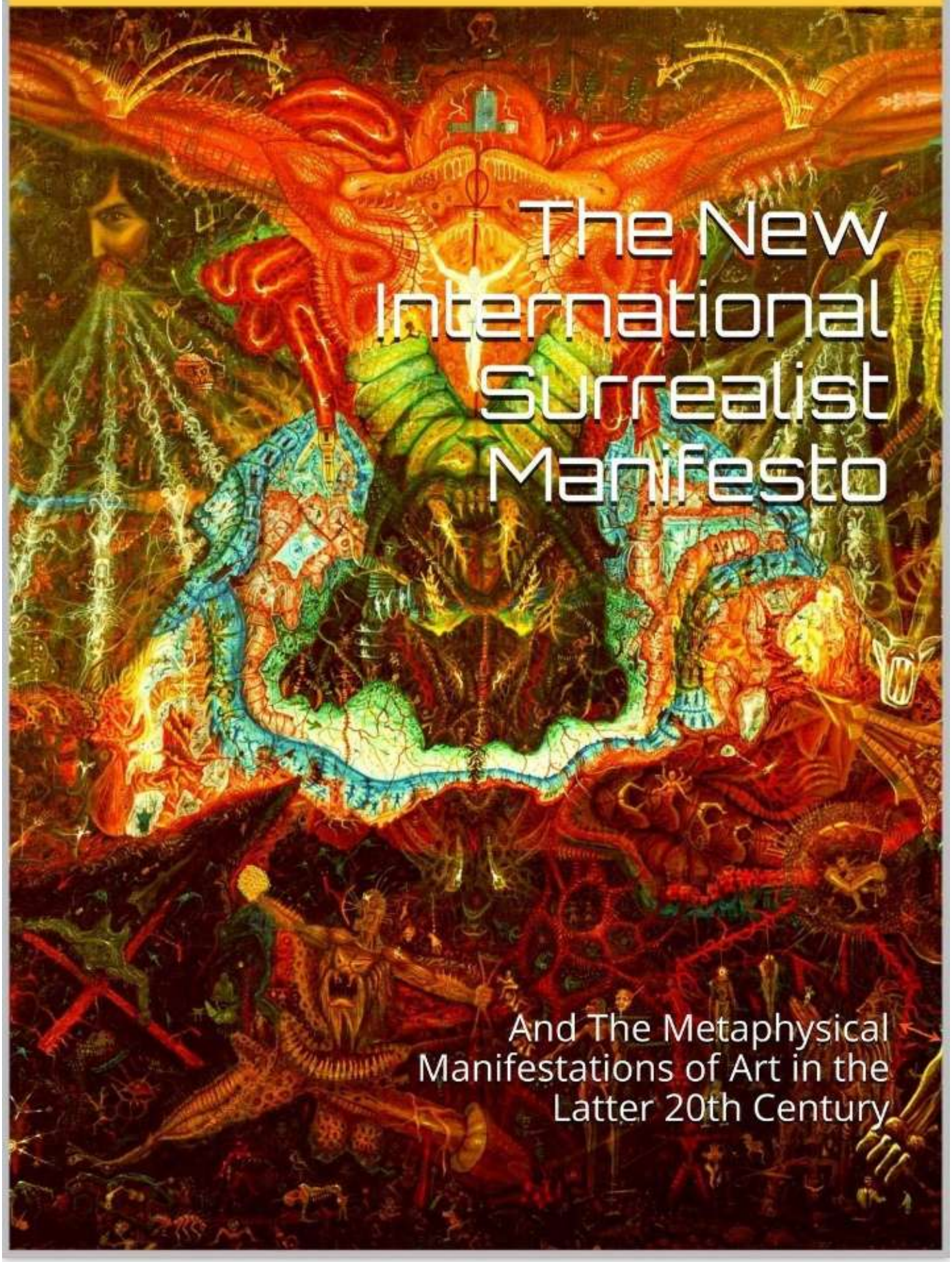
Terrance Lindall



The New International Surrealist Manifesto

And The Metaphysical Manifestations of Art in the Latter 20th Century

THE NEW INTERNATIONAL SURREALIST MANIFESTO

Above:
Satan Inspiring the World
By Master Surrealist Bienvenido Bones Banez

Collection of the Yuko Nii Foundation

THE NEW INTERNATIONAL SURREALIST MANIFESTO

By Terrance Lindall

In creating the show Brave Destiny in in September 2003 in cooperation with the London's Society for Art of the Imagination, I also, ultimately wanted to take a look at what the living and working surrealist/visionary/fantastic artist are thinking and doing in context of the past, especially since Breton.

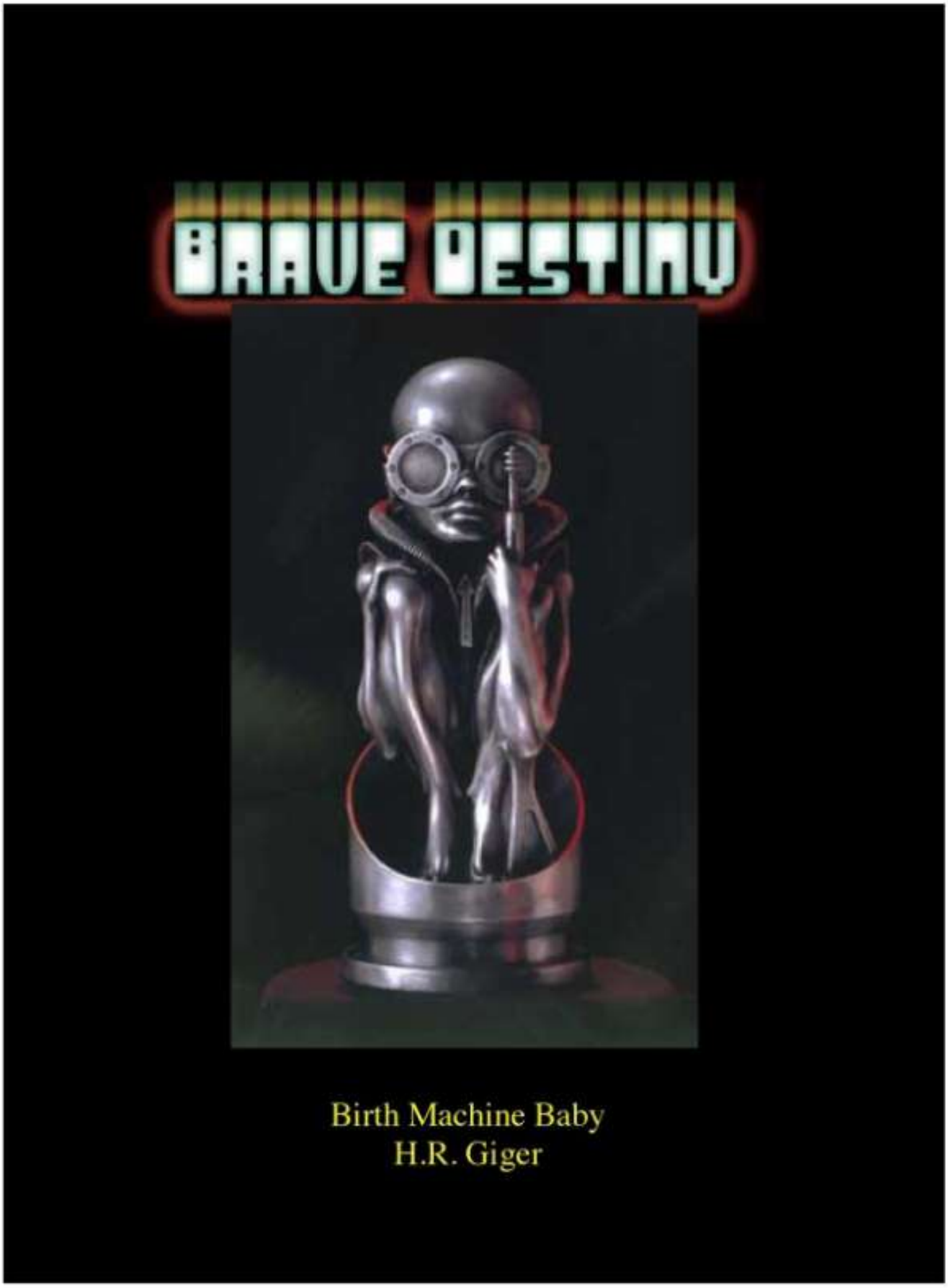
I went back to Breton's **Le Manefeste du Surrealisme of 1924** to look at the definition - "pure psychic automatism by which it is intended to express, either verbally or in writing, the true function of thought. Thought dictated in the absence of all control exerted by reason, and outside of all moral preoccupation's.'

As applied to the plastic arts, it would mean the creation of works of art dissociated from attempts to represent anything, involving more the pure free action of the hands without hindrance of thought. In other words, the purest form of surrealism would be abstract expressionism!

Clement Greenberg said in the Edmonton interview in 1991: " . The abstract painters took their Surrealism from Miro and Masson. Not from... and that seemed a liberty for them. And then they didn't paint like Surrealists. But, oh, automatic writing, oh sure. You start off free with a scribble and a few marks... you got started from that. And that was a Surrealist method.They wanted to invent and so they would sit down, a Gorky did, and do Picasso. That's putting them down, because when Gorky did Picasso it turns out he did some damn good stuff. Automatic writing, automatic painting became almost a matter of course in New York on 8th Street at the end of the '30s. It was a way of working up invention, as it were, without worrying about figuration, representation, or symbols -- whatever. The Surrealists were a great encouragement in that respect."

Bretion, was most interested in the dream state. He considered Freud's ventures into interpretation of and the importance of dreams a great new science. Freud's influence over psychology

http://www.wahcenter.net/exhibits/2003/surreal/



Birth Machine Baby
H.R. Giger

and psychiatry, even up until recently, has been great. His theories are perhaps entirely wrong. The one thing he was able to prove was that "belief systems" have a great influence on human behavior. It is the placebo effect. If one believes the interpretation of a dream will help the patient, then the patient can be cured of what ails him psychologically. Believe systems help us operate in the world, but they are not always based on fact. The Ptolmeic view of the world as the center of the universe probably was a very workable hypothesis until it failed to help in navigating at sea.

Yes, the dream is the important central sustaining foundation of what the surreal, visionary and fantastic are about.

Breton said at the beginning as a sort of lament, that "we are...living under a reign of logic.' This was undoubtedly because the physical sciences and industry were beginning to show signs of dominating the thinking and spirits of men. But in fact, men's spirits have never been ruled by logic, and the tools of logic as applied in science and mathematics only serve to deliver to the man what he irrationally desires as an animal.

Bretion says," **The mind of the dreaming man** is fully satisfied with whatever happens to it. The agonizing question of possibility does not arise. Kill, plunder more quickly, love as much as you wish. And if you die, are you not sure of being roused from the dead? Let yourself be led. Events will not tolerate deferment. You have no name. Everything Is inestimably easy.

"What power, I wonder, what power so much more generous than others confers this natural aspect upon the dream and makes me welcome unreservedly a throng of episodes whose strangeness would overwhelm me if they were hap- pening as I write this? And yet I can believe it with my own eyes, my own ears. That great day has come, that beast has spoken."

My Warlock Dream

Bienvenido Bones Banez
Collection of the Yuko Nii Foundation

It is this freedom that the surrealist seeks in his art, to create spontaneously without effort, automatically, to discover the wonder of the universe in all of its manifestation with out the hindrance of cause and effect, to feel the fullness of both joy and horror without harm. This is not specifically what the abstract expressionists are offering, but it is what the surreal/visionary and fantastic artists of Brave Destiny are pursuing in their art.

How important is this? If man's intellectual and emotional response to innovation and the envisioning of possibilities is important, then dreams, which are free wheeling manifestations of possibility, based indeed upon the waking experiences of the individual, are important!

What about the craftsmanship which is always an important part of the work of the artists of Brave Destiny? This preponderance of excellence of draughsmanship and composition has been disparaged in the recent past by the nonrepresentational artists and their supporters who call them mere "illustrators." Again, going back to the Greenberg Interview:

Question: "Now to get back to this idea of modernism, are you saying that it really does not have as much to do with the way of structuring the picture or setting up the space in the picture?"

Lindall Banez

The Satanic Verses Gold Folio

ed and numbered Gold Folio
softcover of
nce Lindall's Paradise Lost
e available, plus postcards,
prints and more...

Terrance Lindall & Bo
Will be there to sign pro
THE SATANIC VE

The first finished page

On view Sat April 12, 2014 1-5 PM

started-ignoring-human-instruction-and-refuses-to-turn-off-researchers-claim-747587e5ed51

I guess we will be their pets, hopefully well-treated!

CELESTIAL ORBIT

TAKE 300 ANGELS FROM THE GUFF!

This Frontispiece for Lindall's Elephant Folio is a 13 x 13 inch highly concentrated conceptual piece. Thirteen is a prime number and has many associations in religion, witchcraft and more. According to the Torah, God has 13 Attributes of Mercy. The shape of the new painting is a true mathematical square, within which is a Celestial Orbit, as is Leonardo's "Man."

The circularity of the orbit represents the perfect harmony of God's created universe. The compass that inscribes the circle in the 13th century manuscript is a symbol of God's act of Creation. One sees this also in Blake's illustration of Newton (1795) that demonstrates his opposition to the "single-vision" of scientific materialism: Newton fixes his eye on a compass (recalling Proverbs 8:27, an important passage for Milton) to write upon a scroll that seems to project from his own head, and also in Blake's Ancient of Days showing God with a compass, referred to in Chapter 7 of the Book of Daniel. Notice also below the circular shape of the halo in the 13th c. illumination.

Dr. Robert J. Wickenheiser's Commentary for the Elephant Folio

The Robert J. Wickenheiser Collection of the seventeenth-century English poet John Milton (1608-1674) brought to the Thomas Cooper Library of the University of South Carolina its first major seventeenth-century research collection, to join the earlier acquisition of major collections from subsequent periods. It was acquired for Thomas Cooper Library in 2006 with leading support from William L. Richter and The William L. Richter Family Foundation.

The Wickenheiser Collection, built up over a thirty-five year period, has more than 6,000 volumes. It includes more than sixty first and other seventeenth-century editions of Milton's own writings, and significant holdings also of 17th century Miltoniana. Its special focus on illustrated editions make it perhaps the most comprehensive collection ever of Milton illustration.Synopsis and Illustrations in

Synopsis and Illustrations in

Folio Edition by

Terrance Lindall of

***Paradise Lost* by John Milton**

Commentary by Robert J. Wickenheiser, Ph. D.

Without a doubt, Terrance Lindall is the foremost illustrator of *Paradise Lost* in our age, comparable to other great illustrators through the ages, and someone who has achieved a place of high stature for all time.

Throughout almost four centuries of illustrating Milton's *Paradise Lost*, no one has devoted his or her life, artistic talents and skills and the keenness of the illustrator's eye more fully and few as completely as Terrance Lindall has done in bringing to life Milton's great epic. He has also devoted his brilliant mind to studying Milton, his philosophy, and his theology in order to know as fully as possible the great poet to whom he has devoted his adult life and to whose great epic he has devoted the keenness of his artistic eye in order to bring that great epic alive in new ways in a new age and for newer ages still to come.

From virtually the outset Milton has been appreciated as the poet of poets. It was John Dryden who said it first and best about Milton shortly after Milton died in 1674:

Three Poets in three distant Ages born —

Greece, Italy and England did adorn.

The First in loftiness of thought Surpass'd;

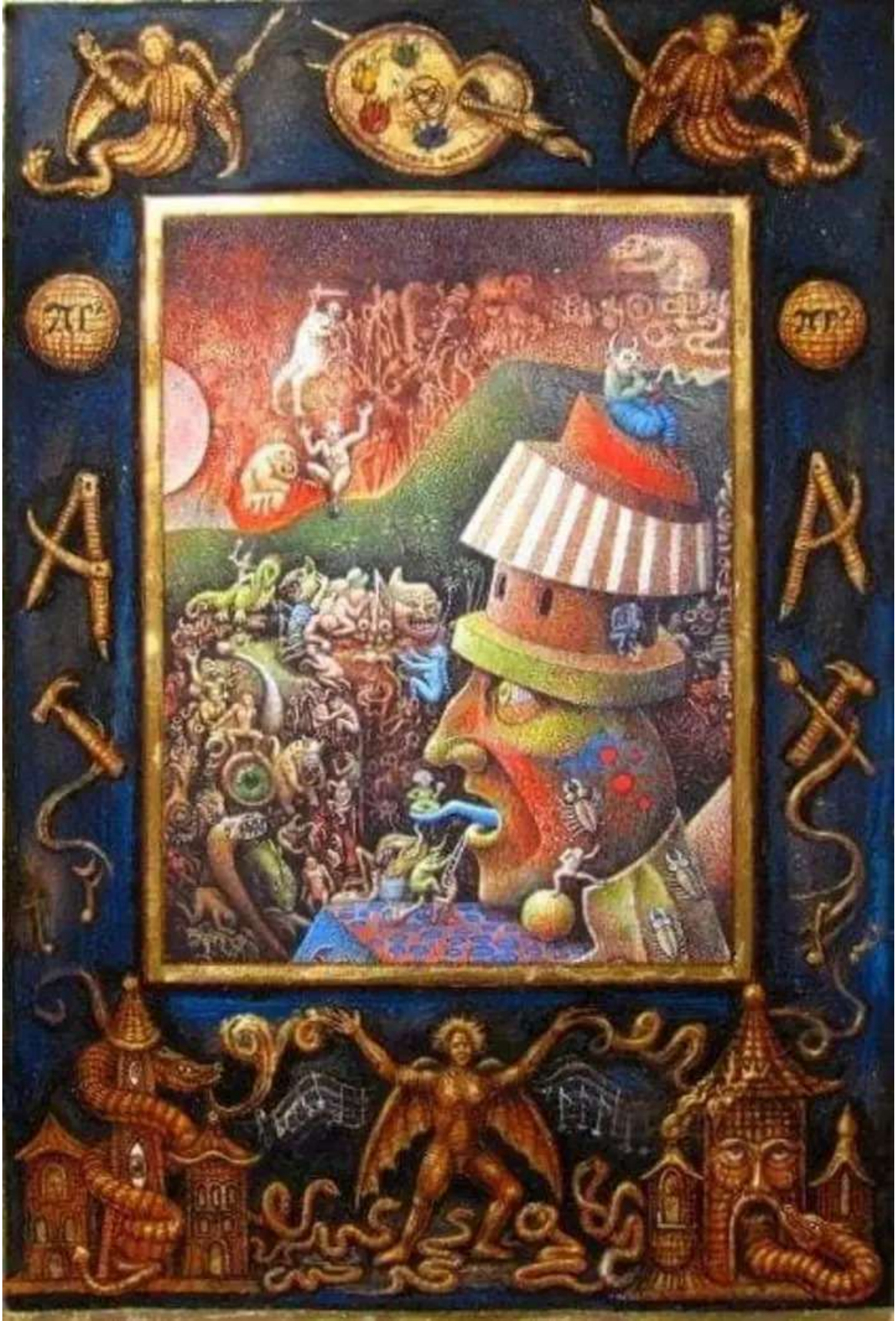
The Next in Majesty: in both the Last.

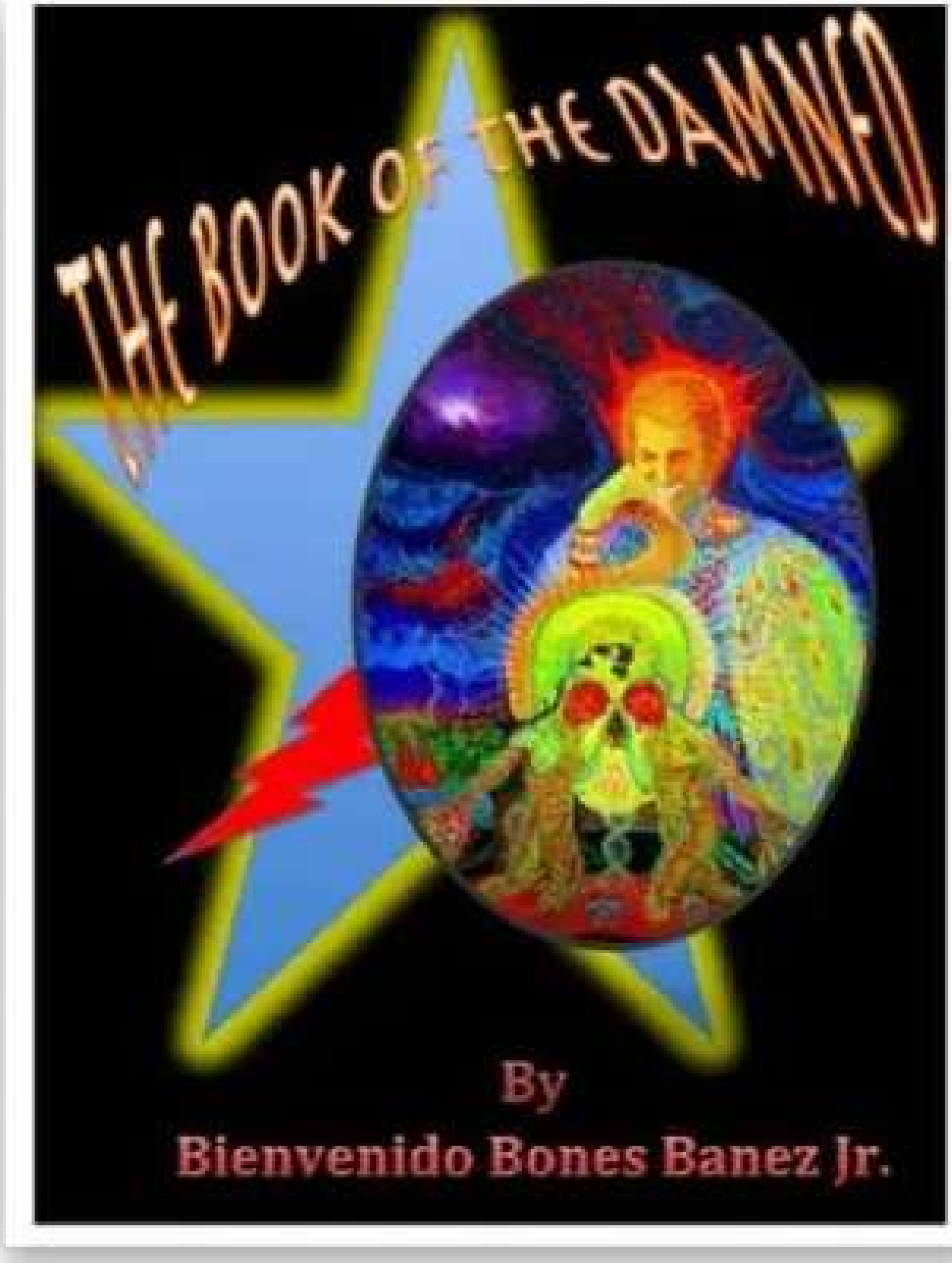
The force of Nature could no further goe;

To make a Third she joyn'd the Former two.

Milton's use of unrhymed iambic pentameter verse in a manner never used before raises the lofty goals of his epic to a level never before achieved in the English language. Moreover, the poet who said at age 10 that he intended to write an epic which will do for England what Homer had done for Greece and Virgil for Rome, accomplished

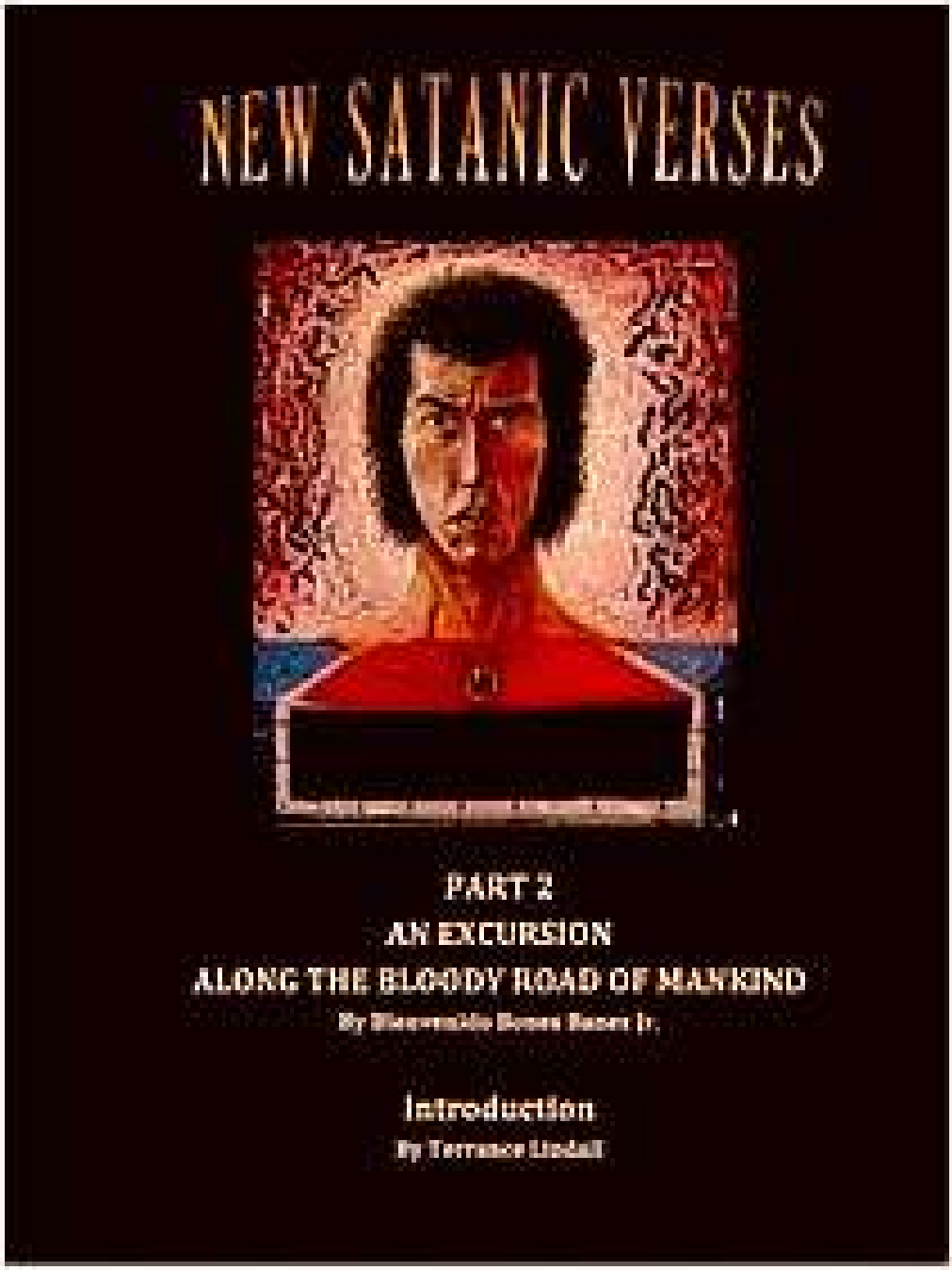
666 ART WORLD WICKEDPEDIA!!!
Well let Satan leaping for joy!





The Book of the Damned

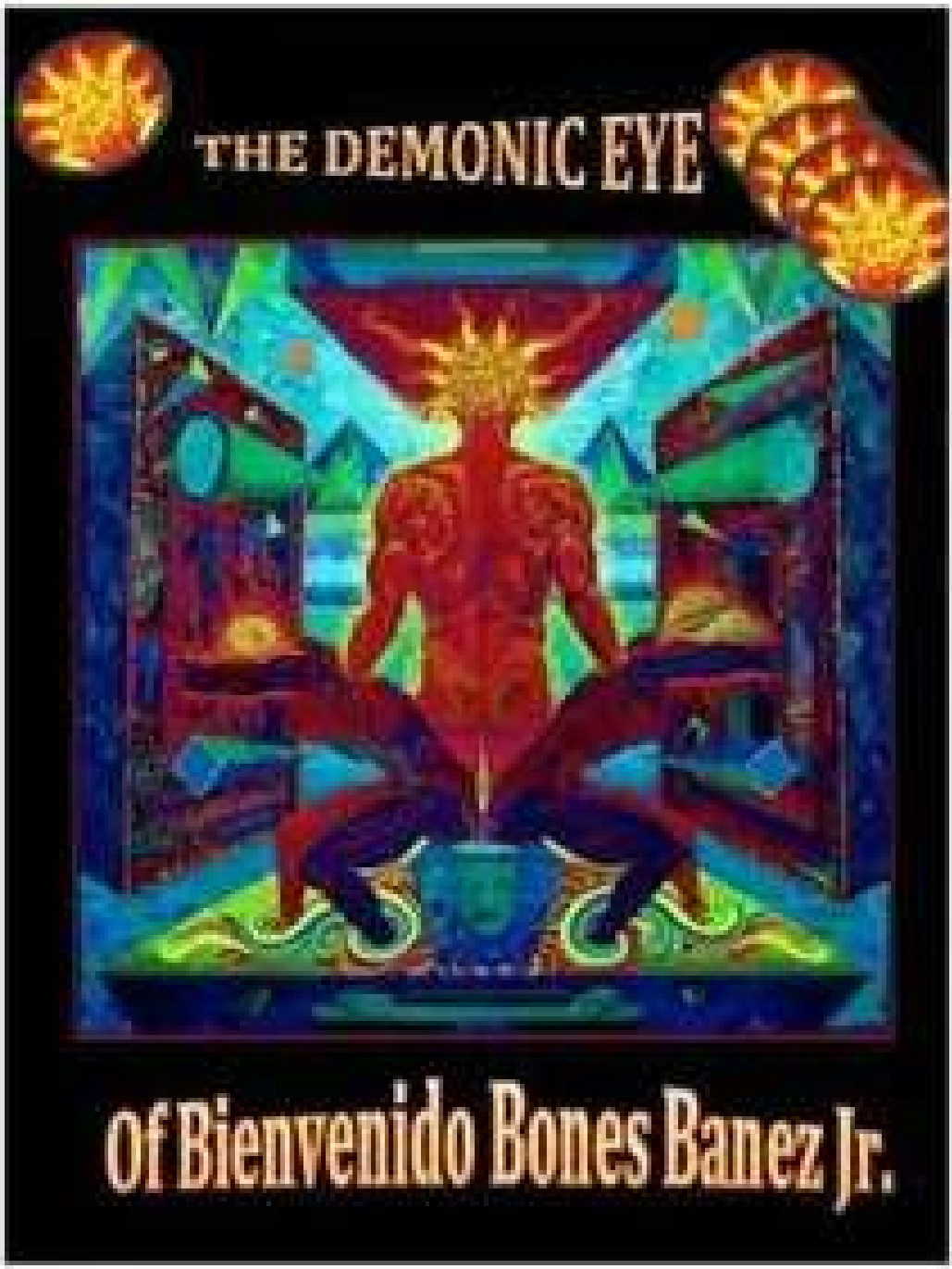
by Terrance Lindall
Published 8 years ago



Satanic Verses of Bones Banez, Part 2

by Terrance Lindall
Published 4 years ago

6 USD



The Demonic Eye of Bienvenido Bones Banez Jr.

by Terrance Lindall
Published 11 months ago

2 USD

Celebrating John Milton's 400th

The unrivaled arts festival honoring both Milton's birthday and Paradise Lost, the greatest poem in the English language.

September 27 – November 2, 2008

"THE GUARDIAN"
KRIS KUHSI

Art Exhibit
Over 60 artists from around the world.

Historical Exhibit
Including first editions and other Miltonia.

October Events
Courante
17th century choral music in costume with Arthur Kirmss

Know Your Paradise
A Musical Mystery Play by Peter Dizozza

Human Kinetics Movement Arts
with Yana Schnitzler and Group

and **Poetry Recitals**

Grand Paradise Lost Costume Ball

Saturday, Sept. 27th, 8 P.M. to Midnight

The consummate birthday party for Milton, and the most fabulous extravaganza since Adam and Eve had to cover their nakedness! Attend our opening reception in costume & enjoy the JC Hopkins Biggish Swing Band, birthday salutations, good food & drink, and more. Tickets $40.

W & A H
WILLIAMSBURG ART & HISTORICAL CENTER

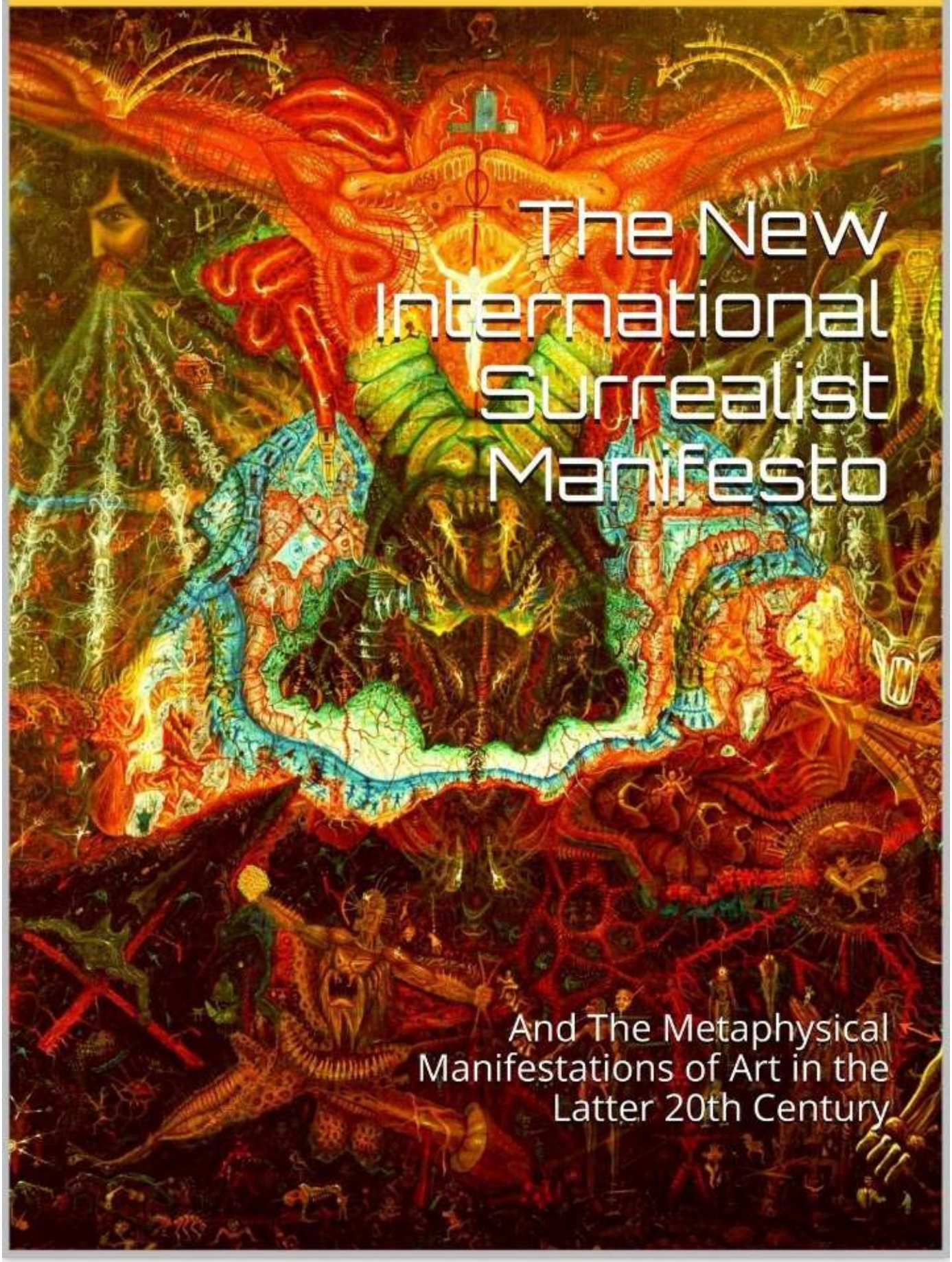
135 Broadway, Williamsburg Brooklyn, NY 11211
(corner of Bedford)

718.486.7372 • 718.486.6012

milton@wahcenter.net • www.wahcenter.net

GALLERY HOURS: SATURDAY & SUNDAY, NOON TO 6 PM OR BY APPOINTMENT

Terrance Lindall



The New International Surrealist Manifesto

And The Metaphysical Manifestations of Art in the Latter 20th Century